APPENDIX 2 - The funding application
B. The project leader: Conf. Univ. Dr. Habil. Claudiu Turcuș
B1. Curriculum Vitae of the project leader
Brainmap Id: U-1700-031B-3842
ORCID: https://orcid.org/0000-0001-5935-0687

PROFESSIONAL EMPLOYMENT
from 2019 Associate Professor, Babeș-Bolyai University, Faculty of Theatre and Film
2012-2016 Assistant Professor / Research Programs and *Erasmus+* Coordinator
2010 – 2012 Researcher, Romanian Academy, Institute of Literary History
2008 – 2011 Lecturer, Babeș-Bolyai University, Faculty of Letters

EDUCATION
2016 Postdoctoral Program, Romanian Academy, Film and Literary Studies
2011 PhD Humanities (Literary Studies and Intellectual History), Babeș-Bolyai University
2006 MA Theory & Criticism, Babeș-Bolyai University
2005 BA Romanian/English, Babeș-Bolyai University

GRANTS AND FELLOWSHIPS
2018 – 2020   Research Grant, UEFISCDI, Young Teams Program
          2018   Research Mobility Grant, University of Basque Country, Bilbao, Spain
          2016   Teaching Mobility, Linnaeus University, Vaxjo (Sweden), Erasmus+ Program
          2015   Research Mobility, Autonomous University of Barcelona, Comparative Literature Department
          2015   Research Mobility, Central European University – Open Society Archive, Budapest
          2014   Travel Grant, Flagler College (US), Association for Adaptation Studies.
          2014   Workshop Grant, City University of New York, Romanian Cultural Institute in NY.
2014 – 2015   Postdoctoral Research Grant, Literary and Film Studies, Romanian Academy.
2013 – 2014   Research Grant, Adaptation and Film Studies, Babeș-Bolyai University.
2010 – 2012   Teaching Grant, European Virtual Academy, Visual Culture, LLPEuropean Union.
          2010   Research Fellowship, PhD Program/Literary Studies, Bard College, New York.

INVITED TALKS
2017   *Aesthetics as East Ethics. Norman Manea between Romanian Culture, Biopics and World Literature.* Columbia University/Harriman Institute, New York (SUA).
2015   *The Novels of the Transition and New Romanian Cinema,* lecture and Q & A with professors Enrique Nogueras and IoanaGruia, University of Granada, Faculty of Philosophy and Letters (Spain).
2014   *CristiPuiu and the context of New Romanian Cinema*; lecture and Q & A with professors Ivone Margulies and Gustavo Mercado, Hunter College (CUNY).
2014   *Recycling Communist Ostalgie*, lecture & dialogue with Romanian writer Dan Lungu; screening of *I'm an Old Communist Hag* (directed by StereGulea, 2013) organized by Romanian Cultural Institute, Cinema BiografenSture, Stockholm.
2010   *Literature and Film in a Closed and Open Society. The Romanian Case,* dialogue with professor Norman Manea organised by Institute for International LiberalEducation, Bard College, New York.

CONFERENCE PARTICIPATION
Conference/Panels Organized
2016   "Cinema and Visual Culture in Postcommunist Europe. From Crisis to Euphoria and Back Again", international conference # Babeș-Bolyai University http://teatrutv.ubbcluj.ro/conferences/
Papers Presented
2016   *Restructuring a Cinema That Didn't Exist: The Romanian Film Industry of the 1990s*, "Sixth Screen Industries Conference in East-Central Europe: The Long Nineties", Charles University and National Film Archives, Prague (CZ).

2015   *Screening Revolution as Mythology, Confusion and Cliché: Three Films from* 2006, Annual Conference of Society for Romanian Studies: "Linking Past, Present and Future: The 25th Anniversary of Regime Change in Romania, 1989", University of Bucharest (RO).

2014   *Screening the Banality of Evil. Adaptation as "Testimonial Pact" in Lajos Koltai's* 'Fateless', "Adaptation and Multiplicities", Flagler College, Florida (US).

2014   *New Romanian Cinema and the Rise of Self-Referential Realism,* "Thinking Realityand Time through Film", University of Lisbon (PT).

2013   *On Socialist Eroticism. Subversion and Propaganda in Romanian Cinemaunder Communism,* "European Erotic Cinema"*,* University of Birmingham (UK).

TEACHING EXPERIENCE
Erasmus+ Teaching Mobility/ Linnaeus University, Vaxjo (Sweden)
2016 Intermediality and Eastern European Cinema (BA III, Literary and Film Studies)

Courses/Babeș-Bolyai University
- from 2011: Film Criticism (BA II, Film Studies); Film Schools: Eastern European Cinema (BA II, Film Studies); Criticism and Adaptation Studies (MA I, Film and Performative Studies)
- 2009-2011: Theory of Literature (BA III, English/Romanian Literary Studies)

RESEARCH INTERESTS
- East-Central European Novel, Cinema and Culture; (Post)Communism; Theory of Criticism; Contemporary Methodologies in Cultural, Literary and Film Studies; Adaptation Studies.

SERVICE TO PROFESSION
- Independent expert for Cultural Programs financed by the Romanian Government (AFCN);
- Associated Editor for *Observator Cultural/Cultural Observer* weekly in Bucharest (www.observatorcultural.ro).

PROFESSIONAL MEMBERSHIPS/AFFILIATIONS
- Member of the Romanian Comparative and General Literature Association (University of Bucharest); Association for Adaptation Studies (De Montfort University, Leicester, UK); Society for Romanian Studies (St. Francis Xavier University, Canada).

B2. Defining elements of the outstanding scientific achievements of the project leader

1.   Peer-reviewed Articles and Edited Issues
- Turcuș, Claudiu and Pârvulescu Constantin (Eds). "Europeanization in East-Central European Fiction Film and Television". Special Issue of *Studies in Eastern European Cinema*, Routledge.
DOI: https://doi.org/10.1080/2040350X.2017.1421739
-– "Restructuring a Cinema That Didn't Exist. The Romanian Film Industry of the 1990s. *Iluminace*, Vol. 29.3, pp. 9-25.
--- *"Recycling and Confronting Ostalgie under the Romanian Transition. I'm an Old Communist Hag* – an Unfaithful Adaptation". *Ekphrasis* 10.2 (2013): 71-88.
--- "On Socialist Eroticism. Subversion and Propaganda in Romanian Cinema under Communism". *Ekphrasis* 12.2 (2014): 60-69.
--- and Avram, Horea. "Recycling Images. Adaptation, Manipulation, Quotation in the Digital Age". Special Issue of *Ekphrasis – Images, Cinema, Theory, Media* 10. 2 (2014): 262 p.
--- "From the Nostalgia of Aestheticism to the Rediscovery of Ideology. Romanian Literary and Film Criticism after 2000". *Ekphrasis* 9.1 (2013): 9-24.

2.   Books / Chapters
- Turcuș, Claudiu. *Norman Manea. Aesthetics as East Ethics*. Frankfurt-New York: Peter Lang, 2016. 272 p.

--- and Pârvulescu Constantin. "Specters of Europe and Anti-communist Visual Rhetoric in the Romanian Film of the Early 1990s". *The Oxford Handbook of Communist Visual Cultures*, and edited by Aga Skrodzka, Xiaoning Lu și Katarzyna Marciniak. Oxford UP, 2019. DOI: 10.1093/oxfordhb/9780190885533.013.31
--- "Paradigms of Rememoration in Romanian Postcommunist Cinema". Andrea Virginás (Ed.). *Cultural Studies Approaches in the studies of Eastern European Cinema: Spaces, Bodies, Memory.* Newcastle upon Tyne: Cambridge Publishing Scholars, 2016.

3. Research projects:
- 2018-2019: Project Leader, Young Teams Research Grant, UEFISCDI: "Mapping Anticommunism. Cultural Policies and Community Memory in Historical Narratives of Romanian Film and Literature (1990-2006)" PN-III-P1-1.1-TE- 2016-0541, Nr. Contract: 140/2018.
- 2014-2015: Postdoctoral Research Scholarship at the Romanian Academy within the program "Romanian Culture and European Cultural Models: Research, Synchronization, and Durability". Title of the project: *Aesthetic Autonomy as a Subversive Strategy in Romanian Narratives between 1965 and 1989.* POSDRU/159/1.5/S/136077
- 2013-2014: Research Grant for Young Scholars, Babeș-Bolyai University. Title of the project: *The Popularization of Skepticism. The Adaptation of Eastern European Novel.* GTC-34047/2013

B3. Significant and representative scientific achievements (Hirsch Index: 2)

Transmemory fits my previous research that was embedded into the East-European literary and visual culture. I authored several articles and a book that dissected the cultural memory of socialism, the literary and film depiction of post-Cold War imaginary, as well as the ideology of New Romanian Cinema. My current team project as Principal Investigator – *Comemory*, financed by UEFISCDI – is dedicated to Romanian Anti-communist narratives in feature film and literature. The most important publication so far, as a result of this project, is the article 'Specters of Europe and Anti-communist Visual Rhetoric in the Romanian Film of the Early 1990s' published in *The Oxford Handbook of Communist Visual Cultures*, and edited by Aga Skrodzka, Xiaoning Lu și Katarzyna Marciniak (Oxford UP, 2019). I also have a contract with the prestigious journal *Central Europe* for a special issue on *Anti-communist Eastern European Novel after 1989.*

My PhD studies that I carried out at Babeș-Bolyai University and Bard College/Columbia University (New York), helped me to improve my skills in interdisciplinary studies, transnational and intermedial approaches. I completed my PhD in 2012 and published my work as a monograph called *Norman Manea. Aesthetics as East Ethics* (Peter Lang, 2016). The book offers the very first critical biography on this widely respected Romanian-American writer and multiple Nobel Prize Nominee. Manea's aesthetics is seen also as an Eastern European ethics, significant for the writer's status while living and working under the communist censorship in a totalitarian state and in the global context of World literature.

Following these research areas, I completed a postdoctoral program at the Romanian Academy (2015). The most important result of this research is '*Paradigms of Rememoration in Romanian Postcommunist Cinema'*, an article published in *Cultural Studies Approaches in the Study of Eastern European Cinema*, edited by Andrea Virginas (Cambridge Scholars Publishing, 2016). Furthermore, the article *Restructuring a Cinema That Didn't Exist: The Romanian Film Industry of the 1990s* (*Iluminace*, Czech Film Academy, 3/2017) integrates two papers that I previously presented at international conferences (in Bratislava and Prague) and which discusses East-European cultures and modes of film production.

Recently, together with Constantin Parvulescu (University of Navarra, Spain), I coedited a special issue for the Scopus indexed journal *Studies in Eastern European Cinema* (Routledge). As the title suggests – "Europeanization in East-Central European Fiction Film (1980-2000)" –, the main aim of the project is to gather articles that re-read the East-Central European cinema of the period of 1980-2000 as documenting Europeanization and producing collective post-national (and not only post-socialist) identities.

Transmemory is also preceded by a research regarding film adaptations of post-war Central-European novels. The proposed framework is highly relevant for current investigations in intermedial studies. Thanks to a grant at the Babeș-Bolyai University, I coordinated a special issue of the Clarivate indexed journal *Ekphrasis – Images, Cinema, Theory, Media*: "Recycling Images: Adaptation, Manipulation, Quotation in the Digital Age" (2/2013).

B. Research project description
C1. Issues
(1) *The importance of the issue from scientific, technological, socio-economic or cultural point of view*

Transmemory believes that the economic, social, political and cultural transformation of East-Central Europe in the last decades of the 20th century is the last grand modern change of European history. Global scholarship usually identifies 1989 as the year signalling the *fall of communism* and the beginning of a new, *transition* period. As useful these historio-economic concepts are, as problematic is their scholarly approach, as they bear the marks of Cold War anticommunism, neoliberal triumphalism and neo-colonialist bias, and assume a linear *from-to* historical transformation. Consequently, this approach overemphasizes the significance of 1989 as a point of radical break, thus neglecting the legacy of the communist doctrine, the sheer rejection of the past as main motor of development, politicized approaches to history, cultural pessimism, orientalizing aspects, and the national character of cultural production.

With the agument in focus that collective memory juxtaposes a societal challenge, my project has a different approach to the above mentioned transformation processes. **The main question of *Transmemory* is how found footage film, a niche cinematic genre, exposes the memory of communism.** Facing the Communist past has always been a rather controversial topic in East-Central Europe, an obstacle that hinders the Europeanization of this region. Found footage cinema – a general name for films that combine audio-visual materials, biographical and official documents, soundtracks, or archive photos originally produced for other aesthetic, political, social or personal purposes – bears the potential to overcome certain taboos by putting the transition period and the capitalist era into another socio-historical light. The main technique of found footage is determined by a reflexive and often ideological montage that is further supported by different creative aspects such as recycling, the appropriation and interconnection of images, texts or sound recordings that, by being embedded into a new video product, often opens up new socio-cultural and political perspectives on the past. Looking closely at this experimental film genre within post-1990 European cinema, **the main aim of the project is to describe and explain the relation between the historical factuality of communism (and its historiographic versions) and the appropriation or recycling of its audio-visual and textual content.**

As a new concept, *Transmemory* is an unexploited academic territory that, in the case of East-Central Europe, **aims to overcome the lack of knowledge by establishing an approach to the region's alternative history.** The project has an interdisciplinary scope that includes several research fields, such as film and memory studies, cultural sociology, and intellectual history. Intermedial studies, the fourth main approach, serves as a methodological and terminological framework that helps to understand how in contemporary global societies, the construction of personal and collective memory is structured along the complex processes of inter- and transmediality that often (1) entail radical transformations or revisionist dislocations of representations of the past and (2) restructure social and political debates on (post)national identity.

The originality of *Transmemory* lies in the ability to explore crucial ways of transmedial communication developed by the post-1990 European found footage film, thus trying to understand the limits and possibilities of transferring content between different kinds of media. Besides its academic and social impact and relevant scope, **the main strength of the project is its aim to investigate how *the question of historical 'truth'* can be emphasized or overwritten by the *transmedial question*.** Because it adresses current aesthetic trends, political relevance, technological possibilities and major societal challenges, this project forms a very topical academic approach, with the potential to establish a new research field called *Transmedial Memory Studies*. To this end, the project develops two major interventions:

- **A methodological and theoretical intervention**, guided by a cognitive and formal approach, which attempts to contextualize the main constitutive elements of this kind of cinema as transmediation.
- **A hermeneutical intervention**, informed by the historical and cultural documentation of post-1990 found footage films that feature alternative (both in aesthetic and political terms) representation of the past, and which are relevant for the transmedial memory of communism. The aim is to explore the role of transmediation in re-structuring a public consensus on historical 'truth' (both as facts and as grand narrative).

(2) Inovative aspects of my approach / The limitations of current approaches by analysing the state of the art

This research is innovative by aiming to (1) build a conceptual apparatus for distinguishing between the different media aesthetics or practices that use recycled images; (2) process interviews with renowned authors of the found footage film, which aim to develop a comparative model of cultural recycling practices; (3) document the creation process of found footage film in an attempt to refine cinematographic production through its post-production component.

The methodological originality is established by the interdisciplinary connection of the transmedial paradigm of communication and memory studies in order to define found footage film as a revised, and memory-oriented form of historiography.

The cultural originality is highlighted by the comparative analyses of post-1990 found footage films relevant for re-structuring the transmedial memory of communism.

To build up a functional interdisciplinary network, the theoretical framework of this project aims to tie up the following four key concepts:

1. *The cinematic level: Found footage cinema.*[3] Filmmaking as the method of recycling images, and reappropriating pre-existing audio-visual documents for political and/or aesthetic purposes are as old as the cinematic institution itself. In our post-millennial era, the proliferation of recyclable audio-visual materials and the widely available digital editing tools shed central light on the practice of filmmaking. In this new age, there is **a need to rethink image production in accordance with the increasingly significant role of on- and offline recycling and post-production**. However, a widely accepted definition of 'found footage' is yet to be set up. Some theorists have insisted that found footage films should be distinguished as clearly as possible from compilation films, and that found footage itself should be delineated as firmly as possible from stock footage (which is thoroughly catalogued in commercial archives). Other theorists claim that these boundaries remain porous. **The lack of a common consensus brings forth the necessity, topicality and methodological originality of my project**. The cinema (in a broad sense encompassing digital video) of "found" or appropriated footage is a category whose exploration asks for a transversal scientific approach – one that would correlate and connect vast conceptual zones pertaining to film aesthetics, cultural sociology, ideological criticism, intellectual history, and historical heritage.

2. *The intermedial level: Transmediation.*[4] This conceptual pair contributes to understanding various inter- and transmedial relations within cinematic products. With means of the concepts of mediation, media representation, technical or qualified media, the major task is to isolate the media-specific factors that are responsible for the perceptual, semiotic and interpretive transformations of found-footage films. **The theoretical aim is to describe and justify the mechanisms by which transmediation plays a crucial role in reconfiguring recycled media products**. This is communicated on at least three major levels:

- *Aesthetic*: Most of the found footage films are explorations of new cinematic languages that have pushed the boundaries of cinema and defined it as 'qualified media' (Elleström, 2014). It is not a coincidence that found footage cinema is associated with avant-garde film.
- *Civic and Testimonial*: The films envisaged by this project (see WP) are built on the materiality of media products – archive documents, radio or television recordings, personal testimonies, journals, private

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[3] See Steve Anderson, *Technologies of History: Visual Media and the Eccentricities of the Past* (Lebanon, NH: Dartmouth College Press, 2011); Marente Bloemheuvel, Giovanna Fossati, Jaap Guldemond (eds.), *Found Footage: Cinema Exposed* (Amsterdam University Press, 2012); Jamie Baron, *The Archive Effect: Found Footage and the Audiovisual Experience of History* (New York: Routledge, 2014); Thomas Elsaesser, "The Ethics of Appropriation: Found Footage Between Archive and Internet", *Found Footage Magazine,* Issue 1, October 2015, 30-37.

[4] See Lars Elleström, *Media Transformation: The Transfer of Media Characteristics among Media* (New York: Palgrave Macmillan, 2014); Jorgen Bruhn, Anne Gjelsvik, Eirik Frisvold Hanssen, *Adaptation Studies: New Challenges, New Directions* (New-York – London, Bloomsbury, 2013); Irina O. Rajewsky, "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality", *Intermédialités* 6, (2005): 43–64; Wolf, Werner, Katharina Bantleon and Jeff Thoss, The *Metareferential Turn in Contemporary Arts and Media: Forms, Functions*. Attempts at Explanation (Amsterdam – New York: Rodopi, 2011).

collections of photographs – which are recycled in a narrative scenario with major revisionist functions. It is obvious that this type of cinematic representation leads to the re-envisioning of hard concepts (with a large civic-community impact), such as 'collective memory', 'historical guilt' and 'traumatic past'.

- *Political*: The way in which the re-appropriation of historical factuality is modelled by transmedial processes, in this way structuring and even transforming public discourses or sometimes influencing certain political agendas.

3. *The historical level: Collected memories*[5] is a concept that, as a place of diversity, exchange, and communication, accounts for individual experiences. This concept is partially opposed to the more reductive notion of *collective memory*. Since memory is polysemic, there will be always individual, subjective memories that resist the politics of memory set up by authorities and institutions. Such a concept becomes central for my project, especially because of its **strong potential in reframing an alternative historiography composed of plural memories that are sometimes divergent, but fundamental to an interpretive community willing to link personal memory to community memory policies.**

4. *The philosophical level: Testimonial pact*[6]. The concept is relevant for understanding **the mediation between historical experience and the politics of historical memory**. If the famous 'autobiographical pact' is the contract between the one who writes and the one who reads, the testimonial pact is the agreement established between the one who testifies and the one whose behalf the testimony is made of. This conceptual framework is developed by Giorgio Agamben (2002), who meditates from a philosophical perspective on the possibility of Auschwitz's testimony. Following Primo Levi's distinction, he argues that the 'saved' one (the surviving witness of the Holocaust) will only testify when language absorbs the impossibility of witnessing the 'drowned' (the real witness, who died in the Holocaust). Indeed, there will always be a gap between the story of the one who can tell the experience and the one who cannot that is, between the one who bears the pain of testifying about death and the one who has the 'privilege' experiencing it.

C2. Objectives

(1) The specific objectives of the project

- To establish **an interdisciplinary methodological approach** defining found footage films as examples of transmediation;
- To produce **five original articles** that: (1) incorporate the theoretical findings about found footage films as transmediation; (2) link this new approach to the field of memory studies; (3) develop a comparative and comprehensive reading of a corpus of minimum 10 *found footage films*, illustrative of the way in which the social consensus on the historical "truth" regarding Communism has been re-structured by inter- and transmedial practices.
- To elaborate **a syllabus based on the findings of the research** to be delivered in workshops and special events both in Romanian and European universities universities, as well as in other European cultural institutes or educational centres and cinemas.

(1.a.) Research risks

Risk	Contingency measure
Delays in completion of the Work Package 4: the edited special issue (See Work Plan)	The process is monitored by the PI, which enables the early detection of risks. In case of delays, the researcher will be able to rely on the help of doctoral or postdoctoral students, who can carry out specified tasks.

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[5] See Jeffrey K. Olick, "Collective Memory: The Two Cultures." *Sociological Theory* 17.3 (1999); Christopher R. Browning, *Collected Memories. Holocaust History and Post-War Testimony* (University of Winsconsin Press, 2003); Maria Todorova, Augusta Dimou and Stefan Troebst, *Remembering Communism. Private and Public Recollection of Lived Experience in Southern Europe* Budapesta-New York: Central European University, 2014); Dagmar Brunow, *Remediating Transcultural Memory* (Amsterdam: De Gruyter, 2015).

[6] See Philippe Forest, *Le Roman, le réel et autres essais* (Cécile Defaut, 2007); Giorgio Agamben, *Remnants of Auschwitz – The Witness and the Archive*, translated by Daniel Heller Roazen (New York: New York, 2002).

Insufficient implication of different cultural or educational institutions (both in the communication and dissemination process).	The institutional network established by BBU and the academic and educational connection of the colleagues from the department of Film and Media will minimize this risk.
The bad quality of the collected archive material (damaged age film).	The Digitalization Labor – *FilmForum Association* in Warsaw, a partner of the project, is specialized on fixing damaged materials with Digieffects Solution.
Copyright issues regarding private materials.	The project's online platform asks civilians to agree about the use of materials in research. State archives already obtain the rights of use for researchers.

(2) The elements of originality and innovation that the implementation of the objectives brings to the field / Communication of the Project outside academic enviroment

Because I have significant experience with lifelong learning platforms, I believe in transferring academic skills to everyday life. I am often invited to cultural centres, foundations and high schools to talk about different topics related the significance of cultural production for society. The results of this research will be made as visible as possible in order to (1) demonstrate how social identities and historical memory are reframed by found footage films and other cultural productions; (2) extend the impact of the project to different sectors of everyday life.

The targeted audiences and environments of the project are: civilians, high school teachers and educational trainers; cultural mediators in urban associations; film industry specialists and workers; cultural centres, foundations, student associations, and libraries.

Outreach activities and main arguments:

- A project-website that describes the background and main scope of transmemory research, while working with regular updates on conferences, events and calls;
- A separate Digital Library that collects personal footages and interconnects them with found-footage materials from different archives (OSA, Fortepan, M1).
- Web and discourse analytics and survey research: The online platform also makes it available for people to comment upon footages and images, thus sharing their personal memories connected to a given material. The content analysis of these remarks helps to create a transmemorial map of communist remembrance and re-frames the impact of communist activities and attitudes on the post-socialist era.
- Workshops targeted at film industry specialists and workers, focused on intermediality as main concept for understanding major interferences of global technologies and communication;
- Lectures and screenings at universities and museums about found footage-cinema as a genre that recycles different aspects and representations of European history, with special attention given to communism.
- Multicultural events focused on concepts such as *transmedial memory* with the purpose of creating a network between international students, cultural mediators and film industry workers.
- Regular exhibitions that targets younger as well as elder generations and opens up a discursive site for communist and post Cold War socio-cultural remembrance. These events are advertised via online social media platforms.

All the above-mentioned activities – outreach, extra-academic, but also academic – are organized and planned in collaboration with the host institution, BBU. The project aims to move from the local educational or cultural institutions to other European and global contexts (Romania, Poland, Czech Republic, Sweden, Spain).

The Communications Office at BBU is intended to plan and implement the actions for disseminating the main findings of the research project, so that this new knowledge can reach the entire society.

The evaluation of the implementation of the objectives will be developed according to a detailed communication plan, with strategies designed to reach the identified target groups. This goal will be developed during the first 3 months of the implementation of the project.

C3. Dissemination and Impact

The exploitation and dissemination of the research results could be of interest to different academic and non-academic environments.

The practical dissemination of the project results is communicated via various digital channels, which are:

- A project-webpage that discusses the main goals and activities of transmemory research. Its main headlines are: 1. Research lines (the mapping out of the theoretical and conceptual field and its background: transmemory, intermediality, found-footage); 2. Researchers; 3. Events; 4. Publications; 5. Digital Archives (a channel devoted to found-footage films); 6. "Get Involved" (an open call for undiscovered found footage materials); 7. Digital Library (that collects and connects found-footage audio-visual materials from the communist period).
- An exhibition that includes installation based on found-footage materials and thematic screenings (communist oral history, everyday experiences, the survival of certain activities in the post-socialist period).

The academic dissemination and impact is closely related to the deliverables and the academic outputs that propose the following points: (1) documenting the research process by writing three reports to be presented at BBU seminars. (2) publishing five original papers (in peer-reviewed journals) in which the preliminary work will be updated and implemented; (3) editing a special issue on transmediality and memory; (4) publishing at least three essays that disseminate the central concepts of the research and have great social relevance and impact; (5) presenting papers at five international conferences; (6) publication of the research results by an international publisher.

The socio-cultural impact of *Transmemory* is significant. The project could inspire European filmmakers to explore and have a more energetically and creative use of national or/and global film archives. Advanced research in the field of intermediality and memory studies is relatively inaccessible to the general public. The planned coordinated workshops and screenings that are based on research results, are designed both for students and non-academic sector. Because such findings are to be delivered at various European cultural institutes and cinemas or educational centres, they will have a strong impact on widening the horizon within society.

The impact on the future career of the research team can be measured through different indicators detailed below:
- Acquired competence directly related to the project's topic. In close correspondence with their academic background and in line with their previous research, the topic will increase (1) our theoretical perspectives (on inter- and transmediality); (2) our analytical skills (on found footage film as one of the most relevant genres in recycling representation of the past); and (3) my critical thinking in reframing the role of historical and cultural memory in our contemporary globalised world.
- Acquired skills in publishing in English.
- Increased participation in the international research community.
- Acquired project management skills by participating in the writing of the funding applications within BBU experts.

C4. Methodology

The methodology of this project implies and correlates 6 Work Packages (see for details the section below – *Work Plan/Implementation.*). **WP1 is dedicated to administrative issues and project management**, ensuring the smooth and timely implementation of the project. **WP5 is for dissemination and communication** and ensures the efficient communication and exploitation of the project results throughout and after the project. **WP 6 describes personal career development and training**.

The other three WPs are focused on hard research. **WP2's main aim is to map connections between the post-1990 European found footage cinema and the memory of communism**. Because cinema as a (mainly) post-production art form still needs to be theorized, this work package has two main goals: (1) to distinguish between: *compilation films* (documentaries that present 'reality' and 'history', which use archive footage as 'evidence' but do not encourage the viewer to question the representational nature of the images themselves); *collage films* (the type of films which interrogate their recycled images, thus problematizing the construction of "facts"); *appropriation films* (what is being recycled is no longer history itself, but a media product). (2) to select the most relevant works for the purpose of the project. Primary audio-visuals materials taken into account from the beginning of the project are: *Private Hungary series* (Péter Forgács, 1988-2002); *Journey to Russia* (Yervant Gianikian and Angela Ricci Lucchi /1989–2017); *66 Seasons* (Péter Kerekes, 2003); *The*

Great Communist Bank Robbery (Alexandru Solomon, 2004); Cinema Komunisto (*Mila Turajlic*, 2010); *Autobiography of Nicolae Ceaușescu* (Andrei Ujică, 2010); *Videograms of a Revolution* (Andrei Ujică, Harun Farocki, 2014); *The Second Game* (Corneliu Porumboiu, 2014); *The Event* (Sergei Loznitsa, 2015); *A toca de lobo* (Catarina Mourão, 2015); *Camera obscura* (Gheorghe Preda, 2016).

WP3 is structured along a *synchronic methodology*. The main aim is to explore the updated notions of multimodality and transmediality developed by Lars Elleström that go beyond inaccurate standard categories (such as 'text' and 'image'), and focus on the fundamental material, sensorial, spatiotemporal and semiotic bases of various media. In the light of these traits, the communicative capacities and limits of different types of media can be better explained. The innovative approach consists of conceptualising multi-levelled distinctions concerning materiality, sensory qualities, and allows to analyse the properties of found footage film in a much more refined way than what customary research enabled us.

WP4 adopts a *diachronic methodology* on found footage films as transmediation including research on strongly interrelated phenomena such as adaptation, intersemiotic transposition and remediation. For this project, there is a need of a deeper understanding of how historical information, social and political meaning get necessarily - and often dramatically - modified, when being transferred between/to different kinds of media. Such a perspective includes aspects of media materiality and spectatorial perception as well as semiotic and cognitive aspects.

(2) Working Plan / Implementation

Work Package	WP 1	Start month 1 – End month 24
Title	Project management and administration	
Objectives	Ensuring smooth and timely implementation of the project	
Description	Serves administrative and management function. It runs through the entire duration of the project and covers all administrative and management-related tasks. WP is supported and monitored by the host organisation.	
Tasks	Task 1.1. Scientific coordination/monitoring. Task 1.2. Financial and administrative management. Task 1.3. Project reporting.	
Deliverables	D1.1. Mid-term progress report. (every three months, and general reports in September 2021 and October 2022). D1.2. Progress report. (after each documentary stage and dissemination activity; general reports in Sept. 2021 and October 2022). D1.3. Financial report. (general reports in December 2020/2021 and October 2022).	

Work Package	WP 2	Start month 1 – End month 6
Title	Research: Mapping connections between post 1990 European found footage cinema and the memory of Communism	
Objectives	Refining the corpus of the research	
Description	Documentation from specific sources (media, books, monographs, articles, studies, filmographies, archives); Conducting a scientific survey (interviews) with a number of filmmakers who have produced work categorizable as found footage cinema and who have shown themselves inclined to reflect on their practice (Andrei Ujică (Germany) and Radu Jude, Corneliu Porumboiu, (Romania); Sergey Loznitsa (Ukraine), Péter Forgács (Hungary), Péter Kerekes (Slovakia), Angela Ricchi Lucci (Italy).	
Tasks	Task 2.1. Setting up a project website and digital library. Task 2.2. Processing the interviews in keeping with the filmographical corpus and the bibliography. Task 2.3. Attending the first international conference.	
Deliverables	D2.1. First research report presented as a seminar. (February 2021) / Publishing the first article (March 2021)	
Milestone	Check point that determines the configuration of WP3	

Work Package	WP 3	Start month 7 – End month 15
Title	Research: Theorising found footage film as transmediality.	
Objectives	Synthesizing a functional conceptual frame for understanding the relation between films based on found footage and inter- and transmediality.	
Description	Exploring transnational methodologies and providing the theoretical apparatus for structuring a typology of found footage film; Rethinking filmmaking as primarily a matter of *post-production* rather than *production*.	

Tasks	Task 3.1. Unifying a terminology of cultural and cinematic practices seen as "qualified media". Task 3.2. Attending the second international conference.
Deliverables	D3.1. The second research report presented as a seminar. (October 2021) D3.2. A draft of the workshop syllabus designed for students and non-academics (May 2022). D3.3. Publishing two articles. (December 2021)
Milestone	Ongoing check point that deny or confirm the progress before each research deliverable.

Work Package	WP 4	Start month 16 – End month 23
Title	Research: Developing the concept of *transmedial memory*	
Objectives	Elaborating a transmedial analysis of found footage films which questions the memory of communism.	
Description	Comparative studies of major found footage filmmakers from Romania (Andrei Ujică, Radu Jude, Corneliu Porumboiu, Ana Lungu), Hungary (Péter Forgács), Slovakia (Péter Kerekes) and Italy (Angela Ricci Lucchi and Yervant Gianikian).	
Tasks	Task 4.1. Attending the third international conference. Task 4.2. Launching a call for contributions on the relation between transmediality and memory in post 1990 European found footage film: selecting the papers, organising the peer-review process, communicating with the authors, editing the issue and writing the introduction.	
Deliverables	D4.1 An edited issue of a high-impact academic journal. (April 2022) D4.2. Publishing the fourth and the fifth peer-reviewed article. (August 2022) D4.3 The final research report presented as a seminar. (September 2021)	
Milestone	Ongoing check point that deny or confirm the progress before the second research deliverable.	

Work Package	WP5	Start month 1 – End month 24
Title	Dissemination, communication and exploitation	
Objectives	Ensures the efficient communication and exploitation of the project results throughout and after the project.	
Description	This work package covers the entire duration of the project and includes all actions taken to systematically disseminate and communicate the research done in the project.	
Tasks	Task 5.1. Writing and publishing 5 articles in high-impact academic journals like *Adaptation*, *Studies in Eastern European Cinema, Central Europe,* or *Semiotica*. Task 5.2. Publishing articles in film industry related forums, cultural online platforms or print journals, all based on the findings of the research. Task 5.3. Organising an international conference and an experts workshop. Task 5.4 Maintaining the projects online presence, including social media and updating the site of the project. Task 5.5 Outreach events: workshops, lectures, exhibitions and screenings. Task 5.6. Research mobilities in European Universities with strong departments of Intermedial and Memory Studies (Linnaeus University, Leuven University).	
Deliverables	D 5.1. Submission of the academic articles in peer-review journals. (May 2021 and March 2022) D 5.2. Publishing of three non-academic articles in cultural media. (January 2021, September 2021, March 2022) D 5.3. Elaborating conference catalogues. D 5.4. Documented online presence (monthly). D 5.5. Five video documented events: 2 workshops, 2 lectures, and 2 screenings with Q&A session and debate. (October 2020, January 2021, May 2021, September 2021, January 2022, March 2022). D.5.6. The draft of an Edited Collection/Special Issues on transmemory, found footage and post-communist studies. (March 2022)	
Milestone	Ongoing check points that evaluates the progress before and after the communication and dissemination activities.	

Work Package	WP 6	Start month 1 – End month 24
Title	Personal career development and training of the team	
Objectives	Focuses on the personal career development plan and divided into specific actions task to ensure professional maturity of the members of the group.	
Description	This work package is dedicated and follows the Team Development Plan.	
Tasks	Task 6.1. Mentoring sessions with experts: colleagues like Professor Lars Elleström (multimodal and transmedial studies) and also Professor Dagmar Brunow (film and memory studies). Task 6.2. Drafting and following up on the Development Plan Task 6.3. Participation to the seminars with peers in BBU (every three months)	

	Task 6.4. Participation at international conferences
	Task 6.5. Specific workshops and events as described in (D 5.5.)
	Task 6.6. Debates on Academic writing. (biannual)
	Task 6.7. Meetings on Project management. (August 2022-December 2022)
	Task 6.7. Participating in Staff Training Week at BBU. (annual)
Deliverables	D1. Career development (see WP 1-5)

C6. Resources and budget

Project leader PL: *Claudiu Turcuș* (20%); Researcher: *Cosmin Borza* (20%); Researcher: Alex Goldiș (20%); Assistant Researcher: *Adriana Stan* (20%); Doctoral Researcher: Mădălina Pojoga (30%).

Bugdet Breakdown (in lei):

EXPENDS		an 1 /12 luni	an 2 /12 luni	total an 1 + an 2
SALARIES	grad de implicare dintr-o norma intreaga (%) pe toata perioada proiectului (echivalent)	140400.00	140400.00	280800.00
Claudiu Turcuș	20.00	42000.00	42000.00	84000.00
Cosmin Borza	20.00	26400.00	26400.00	52800.00
Adriana Stan	20.00	26400.00	26400.00	52800.00
Alex Goldis	20.00	26400.00	26400.00	52800.00
Mădălina Pojoga	30.00	19200.00	19200.00	38400.00
MOBILITY		27000.00	46800.00	73800.00
events: workshop (2021); conference (2022)		12000.00	14000.00	26000.00
Travel: 5 international conference presentations		8000.00	13000.00	21000.00
Travel: 3 documentation stages 1-2021; 2-2022		7000.00	19800.00	26800.00
LOGISTIAL		16600.00	6200.00	22800.00
3 laptops		14600.00	0.00	14600.00
editing/translation services		0.00	2200.00	2200.00
books, DVD		2000.00	0.00	2000.00
final anthology		0.00	4000.00	4000.00
office		0.00	0.00	0.00
INDIRECT COSTS (20%)		33880.00	38680.00	72560.00
TOTAL ANNUAL		217880.00	232080.00	449960.00

Budget chapter (expenses)	Year 1 (lei)	Year 2 (lei)	Total budget (lei)
Personnel	140400.00	140400.00	280800.00
Logistics	16600.00	6200.00	22800.00
Travel	27000.00	46800.00	73800.00
Indirect	33880.00	38680.00	72560.00
Total	217880.00	232080.00	449960.00

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